

President's Letter

It's been a poor growing season for tomatoes, but an outstanding season for humans in Ohio who belong to the CWG. Being part of picnic to honor Marcos Bautista added to the pleasure of summer temperatures.

Knowing we have a comfortable place to start our weaving fall schedule at the Church of the Savior, with a tour of the church included, makes me long to attend our first meeting. It looks like an exciting year.

Sarah Berg

**PROGRAM SCHEDULE 2015- 2016
STUDY GROUP SCHEDULE 2-15- 2016**

* We have a wonderful change in our meeting room at the Church. We will now be meeting in the Great Hall, the large, multi-purpose room UPSTAIRS at the new end of the building closest to E. Monmouth Rd.

* Everything else stays the same – gather for lunch at 11:30, business meeting at Noon and our program immediately after that.

September 17:

How I Spent My Summer and a Tour Of The Church Led By Ele Richardson. After our business meeting and show and tell (when we show what we have found, visited and made since our last meeting in June) Ele will lead the first of a series of short tours of the Church and its ties to textiles.

*Sign-up sheets and a materials list will be available for Ele's Ornament Workshop in October.

October 1:

Study Group at the home of Jess Adler **10:00 AM**

October 15:

Rigid Heddles and Ornaments: Ele Richardson will tell us about her trip to the John C. Campbell Folk School and the Rigid Heddle Workshop she took with help from the Guild scholarship. She will also help us create a fabric ball ornament that could be used to decorate your table matching the lovely linens you have woven or for a Christmas tree. Material list will be handed out in September or will be on the website.

November 19:

Robbie Grodin will show and talk about Nuno Felting AND.....

SATURDAY November 21, 10am–3pm:

One Day Workshop on creating a nature-inspired Nuno Felt Scarf: \$25 includes a class kit of hand-dyed silk and fibers and lunch at the Alpaca Fiber Studio in Chagrin Falls. A list of tools and materials needed will be provided when you sign up or you buy them from Robbie. Sign-up sheets will be available at the September meeting or see the tear sheet at the end of the newsletter. There is only room for 12 people so please sign up quickly. For more info on Robbie <http://www.alpacafiberstudio.biz/>

December 17:

Holiday Potluck & Show and Tell @ the Church

January 21:

At 10:30 we will tour Praxis Fiber Workshop, 15301 Waterloo Road, Cleveland 44110, <https://praxisfiberworkshop.com/about/>, the new nonprofit fiber art center available to the Cleveland Institute of Art community and the greater Cleveland community with lunch afterward (local restaurant TBA) – Sign-up sheets for lunch and maps will be handed out at the December Potluck or find them on the website after the meeting. To carpool please arrange individually. Also see Victoria's report on their opening day <http://us5.campaign-archive1.com/?u=f4fc3968b29d8e714822a672d&id=1a50116969&e=2eeac9f9b3>

February 18:

Margaret Luckay talks about Sara Anliot an internationally known weaver, Professor Emerita at Cleveland Institute of Art and a member of our guild. Margaret had a personal connection with Sara and she will tell us about that and show us some of her collection of Sara's weavings. If you have a piece by Sara please bring it in to share at the end of Margaret's talk.

SATURDAY, March 19:

Deborah Silver – NOTE THE CHANGE IN DATE FOR THE GUILD MEETING: We will have our usual meeting with lunch and short business meeting before Deborah talks about her technique.

Officers and Committee Chairs 2015 - 2016

President:
Sarah Berg

Secretary/Newsletter:
Nancy Allman

Treasurer:
Jean Jackson

Membership:
Victoria Johnson-Parratt

Librarian:
Victoria Johnson-Parratt

Card Correspondent:
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Darcy Prince

Hospitality:
Sarah Berg
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Publicity:
Patty Hridel

Exhibition Committee:
Be on this committee!

Programs 2015 - 16
Lynne Killgore
Elfriede Heaney

Programs 2016 - 2017
Elfriede Heaney
Victoria Johnson-Parratt

Nominating Committee
Be on this committee!

PROGRAM SCHEDULE 2015- 2016 continued

SATURDAY, March 19:

1-Day Workshop: from 9am-4pm award winning Guild member Deborah will teach her method of Freeform Beiderwand, which uses a split-shed technique. This is a 1-day workshop where your looms will need to be pre-warped. You will weave a simple piece of fruit using three weft colors, experimenting with color mixing and shading. You will also learn how to make a cartoon on cloth that will not wrinkle when using the beater. You only need a four shaft loom. (Floor loom preferred.) Cost \$30 per person plus material (\$5-10). Deborah will order the warp yarn in bulk and, she says, "most people will probably already have whatever yarn they'll need for weft". For more information on Deborah's weaving <http://deborahsilverstudio.com/index.html> Sign-up sheets available at the October meeting. The date change is because Deborah works full-time and we are working with her schedule.

April 21:

Visit the Cuyahoga Weavers Guild Library Annex – We have so many books and publications that we outgrew our two carts years ago. Victoria Johnson-Parrett and John Parrett bought Alberta Parkinson's home (one of our charter members) and her family graciously allowed them to have custody of Bertie's extensive textile library and samples. Victoria has taken on the mammoth task of cataloging of all of Bertie's holdings in addition to the overflow from the Guild Library. We now have one of the largest textile libraries specifically geared to weaving in the US. After lunch and the business meeting at the Church we will adjourn to Victoria and John's home.

May 19:

Business Meeting and Lecture and Workshop with Carol James – more info to follow.

June 9:

Spring Potluck & Show and Tell at Patty Hridel's – note this is one week EARLIER than our usual meeting date.

Ele Richardson and the Rigid Heddle Experience Folk School and Rigid Heddle Looms

Ele Richardson

In May I spent a week at the John C. Campbell Folk School, thanks in part to the first scholarship awarded by our guild. It was great fun and I learned a lot about a loom that I had never used or even seen. I am very grateful for the help in paying for the class.

The Folk School is very much like a camp. About 200 people stay there for a week at a time, living in various buildings, eating together in a big dining hall, going to concerts, square dances, demonstrations, etc. and taking classes in such things as blacksmithing, woodworking, cooking, guitar playing, story telling, and of course weaving. These activities go on all year long.

My class was "A Rigid-Heddle Round Robin." It was taught by Liz Gipson, an amazingly knowledgeable and experienced weaver and a delightful person. (She said, "You may get frustrated and confused, and that's why we have chocolate!") She is the author of *Weaving Made Easy*, instructor on two DVDs, cohost for spinning and weaving on a PBS TV show, and former managing editor of *Handwoven* and *Spin-off*. She teaches workshops exclusively on spinning and rigid-heddle weaving.

Liz is totally sold on the rigid-heddle loom. You can probably imagine how the class was organized. After an introduction to the teacher and the rigid-heddle loom, we were each given a loom to warp, plus shuttles, clamps, and pick-up sticks. These were brand new ones that the school had just bought. We learned how rigid-heddle looms are warped, and then did the warping in pairs, helping each other. Each loom was set up for a different technique -- warp-faced, weft-faced, color-and-weave, brooks bouquet, leno, and pick-up. We had hand-outs illustrating and giving directions for each of these. They were all familiar to me, but some members of the class had never woven at all.

For most of the rest of the time we experimented with the various techniques. I spent longer times than I should have on the ones I was interested in, so didn't get around to all of them. Pick-up for a rigid-heddle loom, for example, is totally different from the pick-up techniques I am used to, so I did a lot of that. I also did leno, brooks bouquet, and some tapestry just for fun.

We were also given instructions for twill and double-weave, which require adding a second rigid heddle. This was demonstrated. We also had demonstrations of finishing techniques.

The last morning there was an exhibit of the products of all the classes, with a concert by the banjo class, samples of bread baked by the cooking class, and blacksmith creations set up on the lawn. Our class had a table on which a loom, some of the teacher's beautiful creations, and our samples were displayed.

Besides having a very happy week, I learned just what a rigid-heddle loom is and how to warp one and do some techniques on it. I also learned that I still prefer a harness loom, so I'm not going to go out and buy a rigid-heddle loom. Thank you again for helping me have this experience.

Western Reserve Spinners and Weavers An invitation to a weaving workshop, and a free lecture

A Weekend with Jette Vandermeiden
presented by the Western Reserve Spinners & Weavers Guild

Dear Guild Member and Friend,

The members of the Western Reserve Spinners and Weavers guild would like to cordially invite you to a very special workshop and lecture event featuring Jette Vandermeiden. She is a dynamic speaker, teacher and accomplished drawloom weaver and has given lectures most recently at the 2014 Complex Weavers Seminar. We are very excited to have her here in Northeastern Ohio.

She will be our featured guest teacher this November 7-8 teaching a concurrent workshop for 8 shaft looms – All Tied-Up! and for 4 shaft looms – The Versatile Twill... and Beyond!

In addition to the workshop we'll be kicking off our time with Jette with a Friday night lecture which is absolutely free and open to members of any guild, regardless of whether you will be attending the workshop. Please consider this an invitation to join the Western Reserve Spinners & Weavers at 7PM on Friday, November 6th as we learn about:

Damask Goes North: the history of the tablecloth

Where does the tablecloth come from? Why is it used? Tracing the emergence of the tablecloth through the centuries closely follows the movement of damask from the Middle East up to Scandinavia through Europe. The development of the drawloom and the Jacquard loom in Europe brought enormous cultural and societal changes to professional weavers of the time. Connections between religious and political events and the development of damasks and linens as royal textiles tell an interesting story of the influence of weaving on world events through the ages.

We have several places still open for our special Concurrent 8 shaft and 4 shaft workshop, and for your information I've attached a copy of the flyer for this program. I hope that you'll share this information with your guild and any weavers that you know. Spaces are limited, so please contact Nancy Curtiss at (daytime phone M-F) 440.708.2120 for availability. Susan Conover of Conover Workshops has offered to supply kits for the participants of these 2 workshops, which will include pre-wound warps with the weft materials that you'll need in your project. If you wish to choose this option, pricing and ordering of these kits will be available to attendees later this summer. I hope that you find the attached concurrent workshop offerings intriguing!

All events will be held at Lake Metroparks Farmpark, 8800 Euclid Chardon Road, Kirtland, OH 44094.

Please feel free to contact me if you have any questions about either the lecture or the workshop. We look forward to these events, and hope that you'll be joining us!

Nancy Curtiss, 2015 Workshop Chair
nancy@truthforlife.org, (H) 330.995.3811

Weave a Real Peace

CWG members can access the resources of Weave A Real Peace via <http://weavearealpeace.org>

Member password is WARP. Check it out. It a wealth of inspiration and resources.



CWG

DYE DAY

The Cuyahoga Weavers Guild Scholarship

as a review

In an effort to establish our new scholarship fund, our President asked for volunteers. A few brave hands were raised, and we were directed to get this started. We three met to make the plan. We discussed the who, what, where, when, why, how and how much. Some things we see as set by the committee, but many more parts will require group discussion and voting. We expect there to be some changes as we go, but here is where we agree we start. There are lots of details to cover, so I will break it into manageable bits.

Victoria

The Scholarship Committee

The committee voted unanimously that majority rules is the first rule.

The Scholarship Committee will seat a minimum of 3 members in good standing. It may contain more, but not less; and the total number must always be odd. The inaugural members are Patty Hridel, Victoria Johnson-Parratt and Lynne Killgore. We have agreed to hold these seats for 3 years to get things established, but future terms may shorten or lengthen as needed. Committee members are the ONLY members in good standing (ie: dues paid) that may NOT apply for a scholarship. Meetings must be held at least 3 times a year, but can be done electronically.

The Scholarship Fund

Who may apply?

Members in good standing of CWG for at least 1 year. Individuals can only win a scholarship every 3 years.

What does this cover?

Money for continuing education. As our initial fund is minimal, we will start small and focus on local workshop fees.

When?

There is no deadline for applications, but they must be made at least 3 months in advance of the requested class. Our current plan is to give out the award or awards at the holiday potluck meeting.

Where can one apply?

The information needed to apply will be both in this newsletter and on the CWG internet site. Our Web Mistress is busy building us a page and an address. Applications will be able to be sent to scholarships@Cuyahogaweaversguild.com or turned in in paper form to any member of the committee.

Why?

To promote the continuing education of weaving for members of the Cuyahoga Weavers Guild.

From Arlene Magar for your Inspirational Repertoire

Arlene found a daily dose of inspiration of pretty woven pieces—every day!

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Lynne Killgore wonders...

if they can harvest the silk and put in a 3D printer - think of replacements, especially knees for those of us getting older. Here's what started her reverie:

BeWeave It!

Spider-Man is famous for saving damsels in distress and flying from building to building using the super-strong webs he shoots from his wrists. This super-power is no longer fictitious, thanks to Italian researchers who have worked to create spider silk that's reportedly strong enough to catch a falling plane.

While they haven't yet figured out how to create a real-life Spider-Man, scientists at the University of Trento in Italy have discovered that spraying water combined with graphene or carbon nanotubes on spiders causes the arachnids to spin "super silk"-- silk that's stronger than any known fiber. Discovered in 2004, graphene is a relatively new material. It's only as thick as an atom but extremely strong and very light, making it ideal for a number of industrial purposes.

Spider silk in itself is quite tough and ductile--in fact, it's as strong as high-grade alloy steel. Today's spider silk is the result of 400 million years of evolution at work, so an improvement on such a longstanding piece of nature is interesting to say the least.

Scientists still have a number of challenges to overcome before we can start catching falling airplanes--for example, there still isn't an efficient way to harvest spider silk. However, the possibilities of the application of "super-silk" are abundant, ranging from fabric design to tissue repair.

STUDY GROUP 2015 - 2016

"2015-2016 Study Group sounds fantastic,"

is what I have heard for the coming year group study topic. We have chosen "Cultures & Countries" as our inspiration. Each weaver has the opportunity to select a country or a culture's weaving practices to study and weave. The presenter has the chance to learn some interesting facts, ideas, history of the country or culture and weave something that would be representative of that weaving. The presentation could include both the story and the weaving. And we can weave anything--a sample, a scarf, a gift, a bag-- we have the world of weaving from which to choose.

Some of the countries discussed were Peru, Sweden or China and some cultures were Navajo, Scottish Tartans or Appalachian weaving. Some of the topics were reserved in the spring by members who were willing to commit. If there are several members who would like to study the same idea, perhaps they could present together at the same meeting.

So, please come to the first Study Group meeting
Oct. 1, 2015

10:am

Jessie Adler's house

Please note the change of time to 10 AM. The enthusiasm of the topic possibilities prompted the group to meet at a time when we could get right to the presentation. At this first meeting, we will sign up for being a presenter and a hostess for a meeting. We will also want to consider the calendar. The Holidays are not in conflict this year, but the first Thursday of January is Jan. 1st. Our decision will be to have our meeting on Jan. 8 or not at all.

There are so many wonderful opportunities for this topic, we could use a full year's calendar to present them. Or we could find something so interesting we would select it for another year's study group topic. See you Oct. 1st.

Study Group Finale

Ele Richardson

On May 3 the Study Group held its final meeting of the year, a festive potluck at Debbie Swan's house. It was a perfect day, sunny and warm, just right for sitting in the shade of her big porch and enjoying the surroundings -- grass, trees, and a lake in the huge yard. We watched a pair of geese walk and swim nearby, two big friendly dogs tirelessly chase tennis balls, and a robin parent (or two) feed four baby birds on their nest on the wall inside the porch. Salad, desserts, and conversation were thoroughly enjoyed.

The meeting followed. Plans for next year were discussed. The theme of weaving from various countries and cultures was tentatively adopted, with the assurance that our library has extensive resources to help us. It seemed a good idea to have a meeting in September. (In recent years the first meeting has been in October.) We agreed that every member would try to take part in the weaving assignment.

Next was Show-and-Tell. This year's challenge was "same as," asking us to weave two or more items that were the same in one way but different in another. Nancy showed us yarn samples that she had used in making samples and runners with the same warps but different wefts. We couldn't see the items themselves, since they were hanging in our show. Debbie showed a great variety of weavings, all of which were appropriate for the theme. Finally, Ele showed two of her old doubleweave hangings that were totally different in spite of using the same warp and weft.

We all started the long drive back to the east side, content with a most satisfactory ending to the study group year.

Announcing Farm Fest

Thank you to Darcy and our web presence, we received an invitation to participate in a small Farm Fest with Case Western Reserve University. On Sept. 20th, Nora Eason and Nancy Curtiss will be demonstrating spinning and I will be weaving at a Farm Festival organized by the students at CWRU for the staff, students and families to emphasize the farm culture that is working on their farm in Hunting Valley. We accepted this invitation as an outreach for the Guild and will be very interested in reporting on the results in our next newsletter. This event is primarily for the people associated with the university but we can give anyone the information if you are interested in attending. Please contact Patty Hridel if you need more information.

New Site for Showing the Guild's work Weaver Alert! in other words

Jean Jackson received a call from a woman at Judson who is asking if we would like to have a show there in 2016. She knows Rose Rubin and heard rave reviews about our last show in Beachwood.

Jean, of course, said yes. Her name is Barbara Peskin and she knows Rose Rubin. Judson is looking for outside artists with skills other than painting and drawing. She heard rave reviews about our Beachwood show and decided to see if we were interested. The shows run about 6 weeks. We have our choice of: Jan. 15, March 4, or Aug. 26. They would like to have pictures in advance (I assume that pot holders on the kids looms would probably not be too well received). If you have pictures of the show, please print them out and she will take them to Judson. I am told that there will be a proper opening complete with refreshments, etc. We should discuss this in Sept. Be sure, as well, to consider being part of the committee that puts this together. It is a wonderful opportunity. And another motivator for our work.

CWG and its MAY SHOW at Beechwood Library

Patty Hridel

In May, the Guild returned to the Beachwood Library with our semi-annual show. The Library was undergoing renovations in 2013 when we had our last show and welcomed us back, openly, with wonderful assistance and enthusiasm. At the show, we did a small survey asking for the public to vote on their favorite three entries. We had over 100 responses and here is a short summary of the results.

Receiving the most votes for:

- First place was Jean Breitzman's hand dyed rayon & tencel shawl.
- Second place was Nancy Allman's wool Tapestry
- Third place was Patty Hridel's set of 4 chenille scarves.

Receiving the most votes in overall places were:

- Jean Breitzman's shawl
- Elfrede Heany's summer shawls
- Patty Hridel's scarves
- Nancy Allman's tapestry

If there is a lesson to learn from this survey, I guess it would be the public likes things to wear, blues and lovely weavings.

MWC, Midwest Weavers Conference

Leslie Alperin

The conference held June 14-21, 2015 was another huge success. I was thrilled to attend because MWC is by far the best of all the conferences, including HGA Convergence. The hospitality, the planning, the course offerings are always superb. MWC is offered every odd year, the opposite of Convergence. Next time it will be offered in June 2017 in Indianapolis.

This year's site, St Thomas University in St. Paul, MN was absolutely beautiful. There are flowers and fountains everywhere. Everything was pristine. The committee of volunteers really try to make you feel special and appreciated and they really want you to have an excellent time. The welcome bag is filled with goodies made by neighboring guilds. Mine contained two mug rugs (one woven, one quilted) two Kumihimo kits, a lovely handwoven pin, a wooden pick up stick, a woven bookmark, a wooden 1 inch epi gauge, a magnetic pattern line saver and a full sized book called "Weaving a Zoo" with all sorts of whimsical woven animals in it. All this in the conference bag which doubles as a wine bag to take on picnics.

My pre-conference course was "Hands on Color" with Cameron Taylor Brown (from LA). It was a color theory class that dealt with using the color wheel and boxes filled with all different colors, textures, fibers and weights. You had to sort through different exercises of value and intensity of the hue that you choose for your pre-warped loom. Then you wove off all 12 color wheel positions with plain weave, twill and satin stripes.

My three half day seminars were Sami Bracelets, SAORI weaving and Nuno Felting...all three were hands on and I went home with a finished product. Sami Bracelets (with Katherine Buenger from MN) are made of Reindeer skin and four strands of tin threads that you can braid into different patterns. You then attach it to the reindeer skin, add a button closure and sew up the back. Fantastic! I've seen these in stores selling for up to \$170!

SAORI weaving (Chiaki O'Brien originally from Japan and now, MN) had pre-warped looms provided with a table full of all sorts of different yarns. This is a 'no thinking' class. You "weave beauty with a lack of intention" No rules, just do it! No concern for compatibility of yarns, structure, or nice selvages. Just do it! It's very liberating and peaceful...kind of Zen like! Most participants were concerned with the final product, but I was not. Everyone's turned out interesting.

My last half day class was Nuno Felting with Jill Lynn from MN. She provided her own hand dyed silks with which we added colored battings in various ways to create a truly unique scarf.

After the pre-conference ended there was one day where they offered all

sorts of different tours around the city. I took the tour that first went to the American Swedish Institute. The museum was totally built around the 1908 Turnblad mansion. Turnblad came to MN from Sweden and worked for a Swedish newspaper which he eventually owned and turned it into the largest nationality produced newspaper in the nation. It's filled with textiles, some old. Others new like my absolute favorite Tapestry weaver, Helena Hernmarck. They even provided a Swedish buffet for us in their dining room.

The next part of the tour went to MIA (Minneapolis Institute of Art) The docents were amazing! There was a plethora of things to see, including four Helena Hernmarck (again!) tapestries, a jacket by Jon Eric Riis (another of my favorites), two one person shows with the artists present to direct us around, plus we got to tour the conservation department. It was really an amazing day.

The MWC also included lots of exhibits. There was a non-juried fashion show with very high quality clothing, teachers exhibit, guild exhibits, etc. One of my favorite parts of the non-juried fashion show was when a guild modeled their newly created bathrobes!

Lynne Killgore was a great roommate, I saw some old MWC friends and made some new ones. It was a perfect conference...oh, did I mention the vendors? June 2017...Indianapolis! Be there!

Library News

Victoria Johnson-Parratt

Efforts are currently underway to safely store our collection of periodicals. Some of these selections date back more than half a century and need tender care. Therefore I have purchased extra large, archival sleeves that are designed to be hung in a three ring binder. When all current copies in our collection have been sleeved and bound, we will create a database for the website of all the periodicals available for guild loan. (Guess how many magazines we sleeve and win a free prize!) Eventually we may even offer the duplication for sale through the website. Thanks to Debbie Swan for helping sleeve the collection of Handwoven magazines, and for the massive job she did of sorting and straightening the 7 boxes of Shuttle, Spindle and Dye pot.

Library Sale

Victoria Johnson-Parratt

As the CWG librarian, I take in all forms of fiber information. Most of what has come to be here used to live somewhere else. It is unique and precious and often unavailable through standard outside resources. We have built an amazing collection through these gifts. We keep what we can and sell the duplicates; putting the money raised toward our CWG scholarship program.

Window replacement required all previously boxed copies be taken out of storage areas as more came in from multiple outside sources. The CWG library annex developed an annex. It was taking over what we euphemistically call the "dining room". It became obvious that this was the time to deal with all the duplication.

Sorting through piles of pretty or interesting covers slowed my progress considerably. Distraction was a constant threat. At the peak of the process, trailblazing skills became necessary for safe navigation from door to door. When the sorting settled, it left 12 boxes full of books. 19 more are packed with magazines. Wine boxes provide very sturdy storage. Luckily, we like to drink wine

When company arrived, hiding it all was not an option. So we put it out for display and declared a sale. I'm letting go of all the Crochet Today and Camelid Quarterly, but we will update and keep complete our collections of your favorite fiber publications. They are available through our CWG library.

Pop-Up Sale

Victoria Johnson-Parratt

All the necessary cleaning was accomplished in anticipation of company arriving on Wednesday, but a planned party/pop-up sale on Saturday made the place shine. With the aid of sheets, table cloths and any other suitable textile that could be thrown over something and under the fabulous weavings that Marcos Bautista had brought, the place was transformed. Beautiful rugs were draped over every porch railing. Purse were hung to span the front arch. Much of the living room furniture was hidden under more rugs. Small wallets and clutch purses were spread over tables inside. Patterns and colors filled, engulfed, and covered the place. My house has never looked better.

Hello Kitty

Victoria Johnson-Parratt

When I took Rose Rubin's little Purrington into my little happy family of looms it was quite a leap in many directions. I marveled at the design possibilities of 12 harnesses, but the limitations did give me pause. It can only weave 14 inches wide on its' best day, and it can never dance. I have always referred to it and it's kind as freaky, flappy little table looms. I've done my repeats on them in many a round robin workshop. They generally do well enough to weave, but slowly, and I have never been tempted by their portability. And let's be honest, I have more than my normal share of looms. But those are 4's or 8's; this one is a 12. Ooooh.... the design possibilities in 12 harnesses! I could slowly create some very complicated scarves. It was a brief pause before the papers were signed and the adoption was legalized. Realizing that my every reference to it would start with Purr, I decided to name her Kitty. Plans are currently forming to fill her back beam and her future.

Meeting Bertha Iglauer and the adoption of Huey

Victoria Johnson-Parratt

Tammy did own a 32" Brown, but had woven on my little 24", and longed for a baby of her own to take to workshops. She had heard me reference their availability as "hen's teeth", and knew that the little ones were a rare find. When news came of a small Brown loom that had come up for sale, she knew not to dawdle. She made contact and inquiries. It had belonged to someone's' Grandma, tucked away in a closet for a full generation, and mostly forgotten. The loom was left to a granddaughter who found the closet space more intriguing. She had decided it was time to let it go to someone who could understand and use it. Quick inspection found it to be frozen but fixable. Tammy paid cash, and named it Huey. When we picked

up Huey, he came with the last remnants of the weaving life of Bertha Iglauer. There were a few samples and spools, and some small books and tools. Bertha was never a member of CWG. She belonged to the original Western Reserve Weavers Guild when one needed to present 4 woven samples and hope to be accepted as worthy by a very tough jury. One had to be invited to join that group. She may not have been one of ours, but she was one of us. I took in her papers and tucked her samples into the CWG library archives.

Looper

Victoria Johnson-Parratt

The majority of the fiber material that came in from Ginny for the sale turned out to be in the form of loopers. Presumably polyester, they packed 3 very large boxes. Tightly compressed originally and made more so by time, each weighed in at a cumbersome 40 lbs. One box had been dropped, breaking the seal and splitting the side. This released a portion of the uncountable number in a small, silent eruption that spread out as if to pollinate the garage and driveway.

Jean produced a heavyweight 50 gallon contractors bag to transfer the contents into, as a 30 gallon bag would have filled long before the first box was empty. She openly lamented the odds of finding a home for the loopers, despite the fact that she was offering them free to anyone willing to take them. When word spread that they could be simply looped together to form an endless, interesting and free weft for simple rugs, a small curious circle formed around the boxes. It was quickly clear that there were 4 different types of loopers mixed within the boxes: three shades of thick terry and a much thinner cream poly. Preferences were professed, and all set to sort and separate. Hands passed over and across, individually working together to get the right loops to the right collectors. Bags filled quickly and the boxes were suddenly bare. As many of those curious collectors are known to be very active weavers, I personally can't wait to see the range of looped weft work we all will produce.

Chasing Shadow

Victoria Johnson-Parratt

When Rose Rubin met Mr. Purrington and purchased one of his looms, she was intrigued by the possibility that his little creation could weave and interweave 3 full separate layers of twill at the same time. The thought of performing that miracle made her financial outlay a perfectly logical investment. She planned

and wove the layers to interlace and interchange. It was a personal success, but when she presented her work in the form of a pillow, the truth was trapped by the seams. Unfortunately only she could see what she had accomplished. Even the most experienced eye dismissed it as simple inlay or embroidery.

I quickly decided that if I was going to do so much hard thinking, I wanted my results to be clear and obvious. Layers may come later, but for now it's all about patterns for this Purrington. I started with the thought that if the color echo of Shadow Weave made any 4 harness pattern look sophisticated, then a 12 harness shadow weave could be stunning. I started the hard way, torturing myself trying to understand the mysteries by working out the 12 harness tie-up for myself. I have no idea what tie-up I did work out, but it didn't look like Atwater or Powell, and it wasn't ever going to grow up to produce Shadow Weave. I knew I was lost, and using my Fiberworks PCW wasn't helping me find my way. Having 12 possible shadowed blocks to stack and shuffle offered too many pattern options for my simple brain to process. I finally accepted the reality of my limitations and called on Rose Rubin for help and guidance. Rose brought out her Powell. I brought along the Cross Country Weavers sample binder from 1967-68. We laughed and talked and turned through the pages. Eventually we found the 12 harness tie-up, worked out for us in the simple, logical, elegant progression of Marion Powell.

I was a little disappointed to know I couldn't figure it out, but I let that go when I found a sample woven by Ruth Herron. Surrounded by a binder full of sharp angled geometric patterns, it curved and grew like wild grass. Ruth credited her source as page 83 of the 1956 book *The Manual of Swedish Hand Weaving* by Ulla Cyrus, saying she adapted it from 14 to 12 harnesses in her design. We fed all the pertinent details into the computer, and watched the pattern grow to fill the screen.

I scurried home, and started working out repeats and edges to fit the limited weaving width. Starting with 10/2 cottons in green and gold, assuming a sett of 20 epi, 194 threads made 3 repeats with an interesting little edge. I kept wishing that the places where the repeats met didn't look so awkward, so I saved the original draft, got brave and started changing things. I added a single additional thread between the repeats. Suddenly the rough became graceful.

I got so excited by the results that I had to call Rose. She could see the original pattern and my adaptation in her mind, and agreed that it would improve the flow of the design. She told me that my adding those two threads made this design uniquely mine. I thought about Ruth making it her own almost 50 years ago, and wondered how it came to Ulla at least a decade before her. It may belong to me now, but I know I chased it through many long shadows.

Fall Festival at The Spicy Lamb Farm

September 26 @ 10:00 am - 4:00 PM

Join us for our fall festival on the farm.

Tour the new barn.

Watch sheep herding & shearing demonstrations.

Participate in crafts and games.

Shop with fiber and other vendors.

Make a paid reservation in advance for lunches.

Listen to live music from 1-3 PM.

Enjoy honey tasting and cooking demonstrations.

All farm events are rain or shine, moving into the pavilion and barn if needed.

Celebrate the Abundance of Life with Local Food, Fiber, and Fun.

Laura DeYoung

The Spicy Lamb Farm

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Home of the Cuyahoga Valley Sheep Dog Trials

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Member Debbie Silver Show information.
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Cuyahoga Weavers Guild

Number 117

Fall 2015 - 2016

CWG

The Cuyahoga Weavers Guild of Cleveland, Ohio is an organization open to all weavers, spinners and any others interested in textiles and fibers.

The Guild's calendar year is September through June. Meetings are generally held the third Thursday of the month at the Church of the Savior. Brown bag lunch usually starts at 11:30 AM; the business meeting at 12:30 PM and the program at 1:00 PM.

The Guild provides coffee, hot tea and cookies or other goodies. The date, time and/or place may occasionally be changed. If this occurs, notice is given in the newsletter, on the Guild's web site, by email, by phone, or by postcard.

Dues are \$25.00 per year, payable at the September meeting or by mail to the Treasurer, Jean Jackson, 2980 Washington Blvd. Cleveland Heights, OH 44118. If you are unable to attend meetings or workshops but would like to receive the newsletters, you may subscribe for \$12.50 per year.

For more information about the Guild, please contact Sarah Berg at 216-321-7908 or sarah.berg@sbcglobal.net

Look for us online at <http://cuyahogaweaversguild.com>. Web site Manager is Darcy Prince. Reach her at darcy@cuyahogaweaversguild.com.

The newsletter is published three times a year in the fall, winter and spring. Please send newsletter content to newsletter@cuyahogaweaversguild.com. Deadline for the CWG Winter Newsletter is December 1.



TO: